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IAN MacKAYE

VARUKERS

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Alternative Focus #1

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A.F. wishes to thank the following people for helping out:

Cindy Mendes, Ian MacKaye, Varukers, Larry Edge, GBH photo by Galen Palmer, Kirsten, Bill, Joey, my grandmother's elbow, Bob, Yodis, Lucky Scratch Wingo, Liz, Simon, Chunken DeFunklestein, John Q Bobolink, Jed Hresko, and nobody in particular.

Now what is so wrong with using the word "Hardcore"? I get the feeling everytime it is said or seen there are hundreds of people out there saying "Hardcore.....HUH! I'm sorry but even though so many people are afraid to use that word to describe a particular band or a particular sound, I think of it as just an easy way to describe a type of music. Many people think that when someone says such and such a band is "hardcore" you are limiting their musical or lyrical abilities. That's not true. By saying a band is "hardcore" it gives a somewhat clear description of what the band is like. I think too many people are afraid of the use of labels. Many times it is very evident that a label is not applicable, but many times it doesn't matter. I'm not saying everything should be labeled, whether "hardcore" or otherwise, but it is just that it can occasionally be a good idea.

First official STUFF column(dealing with anything that's on our minds).



Well, here it is march and Bos-town has some rather big shows to look forward to in the future. Definites or rumors include Dead Kennedys, Suicidal Tendencies, Exploited, UK Subs, DOA, Angry Samoans, and a whole bunch of others. Question: Where do all these groups play? Answer: Most likely at the Channel or the Paradise, right? Well I think that it is time that we've got to get another club for bands of this nature to play. You know, like a hardcore club. Oh shit! I forgot hardcore is passe! Anyhow, something along the lines of Gallery East. How about a Gallery West? Well you get the idea. Can this be done or is X-core too much of a thing of the past? The number of bands coming to town makes me think otherwise. A Club where the bouncers are not there as antagonists to the whole thing. Maybe kids in the scene? A place where some real slamming can be fun, and allowed. And no poles to dive into. I'm sure there is a place somewhere out there that could abide by those requests. It is just a matter of getting up, going out and finding it. I don't think it's that hard. Does anybody still have their heart in it?

NUMBER ONE, FEBRUARY 1985

PATRICK SMITH - THE GUY IN CHARGE

MARK McKAY - THE OTHER GUY IN CHARGE

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WE ARE VERY NEW TO THIS SORT OF THING AND WOULD GREATLY APPRECIATE ANY
TYPE OF THING YOU CAN SEND US THAT WE CAN USE. EVEN SOMETHING THAT IS
OF MINIMAL USE TO US WILL HELP OUT. PLEASE HELP US SO WE CAN MAKE OUR
FUTURE ISSUES BETTER.

photos by Cindy Mendes

WHY ARE A SMALL GROUP OF RELATIVELY UNINFLUENTIAL KIDS ATTEMPTING TO PUT TOGETHER
WHAT THEY HOPE TO BE A SUCCESSFUL FANZINE IN AN AREA THAT IS ALREADY DOMINATED BY
MANY WELL-ESTABLISHED FANZINES? GOOD QUESTION. ACTUALLY, WE HERE AT A.F. ARE NOT
SURE THAT WE WILL BE ABLE TO ACCOMPLISH THE GOALS WE HAVE SET OUT TO ACCOMPLISH BY
GETTING THIS OPERATION TOGETHER. IT SEEMS THAT YOU HAVE TO KNOW THE "RIGHT PEOPLE"
OR YOU HAVE TO BE FOLLOWING THE RIGHT TREND IN ORDER TO SUCCEED. HOPEFULLY WE WILL
BE ABLE TO MAKE SOME KIND OF IMPACT WITH THIS. PLEASE REMEMBER WE ARE NEW AT THIS
SO YOU WILL HAVE TO EXCUSE ANY "UNPROFESSIONAL " ERRORS.

IT IS OUR BELIEF THAT IF THINGS CONTINUE AT THEIR PRESENT STATUS THERE WILL SHORTLY
BE NO ALTERNATIVE MUSIC SCENE TO SPEAK OF. THE PURPOSE OF PUTTING THIS FANZINE
TOGETHER IS TO KEEP THE SPIRIT OF THE ALTERNATIVE SCENE ALIVE BY CONCENTRATING ON
WHAT WE BELIEVE TO BE ALTERNATIVE MUSIC. THE SCENE AROUND US IS WELL ON ITS WAY TO
TRANSGRESSING ONTO ANOTHER PLANE, AND SUBSEQUENTLY ANOTHER SET OF ATTITUDES TO GO ALONG
WITH THE CHANGE IN THE MUSIC. SO MANY PEOPLE ARGUE THAT THERE HAS NOT BEEN A CHANGE
IN THE ATTITUDE DESPITE AN OBVIOUS CHANGE IN THE MUSIC. HOWEVER, IT DOES NOT TAKE
MUCH INVESTIGATING TO LOOK AROUND AND SEE THAT THIS IS SIMPLY NOT THE CASE. WE WANT
TO BE ABLE TO KEEP THE SPIRIT OF THE OLDER VALUES, ATTITUDES, AND MUSIC ALIVE TODAY.
WE DO NOT HATE THE WAY THE BANDS SEEM TO BE CHANGING, WHETHER IT BE TO HEAVY METAL
OR WHATEVER. IT IS JUST THAT THE NEW SCENE SIMPLY DOES NOT APPEAL TO OUR PERSONAL
TASTES IN WHAT WE VALUE IN MUSIC. IF IT APPEARS THAT WE LEAVE CERTAIN BANDS OUT OF
THIS FANZINE'S LIMELIGHT THAT USUALLY GET MORE ATTENTION IT IS SIMPLY BECAUSE THEY
DO NOT APPEAL TO OUR PURPOSE, NOT BECAUSE WE HATE WHAT THEY ARE DOING. WE RESPECT A
BAND PURSUING WHATEVER GOALS THEY WISH TO PURSUE. PLEASE UNDERSTAND. THANKS.
WE DO, HOWEVER, ADVOCATE WHAT WE BELIEVE, IN OUR OPINION TO BE POSITIVE THINKING. WE
WILL DO OUR BEST TO PROMOTE WHAT WE BELIEVE TO BE POSITIVE THINKING WITHOUT BEING TOO
PREACHY OR POLITICAL IN THE FANZINE, AND WITHOUT LIMITING OUR SCOPE OF THE ALTERNATIVE
MUSIC SCENE.

1984

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DO WE HAVE A CODE NAME?



PROJECT DEMOCRACY



WESTERN MASS

Well, Western Mass. is still here but not much is going on. The Outpatients played at C BGB in New York recently and we heard they were good. They were also supposed to play in Rhode Island, but their transportation vehicle broke down. They will try again though. Wayne and the Wangs are dead which sucks because they were a hot band. O8th Route Army should have a record out soon. The Pajama Slave Dancers should as well. As for fanzines, Withdrawal hasn't been out in ages, with the last in April '84! Death Imagery should have their second out soon, as should our zine, Over The Edge. A new mailing list/zine from us is Positive Punx-United Peace and should be out real soon.

In the meantime any help you can give with Over The Edge would be appreciated. Write us

68 Pleasant St.

Easthampton Ma. 01027

Good luck to Pat and Mark on the fanzine, hope it works out.

LARRY

Well, for one thing, don't go see this movie unless you have read, and enjoyed the book first. Not only because it closely follows the book, but also because unless you've read it you will have absolutely no idea as to what is going on due to the way the movie has been made. From the beginning, everything seems to have a dull orange glow of light from the picture. This makes it kind of strange as you are sitting there. Maybe it was intentionally done? Anyway, John Hurt's performance is really good, especially toward the end after he has been taken in by the state. John somehow managed to have the same exact expression on his face throughout the entire film. An expression of "gee I hope they don't know I'm a thought criminal. It is no wonder they caught him. Kind of choppy and confusing as well. Parts in the book seem really corny on film too. Better to read it.



THE BREAKFAST CLUB

THE BREAKFAST CLUB

A film about a group of high schoolers together in an all-day detention. The plot deals with all the usual social barriers of high school being overcome and all the students become friends. Truly great. Some definite positive thinking in this one, as well as awesome acting. The only fault I can find is I don't think the real world would allow such a thing to happen as happens in the movie. But who cares, it's great fun. Starring Emilio "Repo-Man" Estevez and lots of others. Mark saw it 12 times!

OOPS!

WORDS
OF
WISDOM?

THIS IS THE FIRST ALTERNATIVE FOCUS "STICK YOUR FOOT IN YOUR MOUTH"QUOTE. If we can get our hands on something someone said we think is ignorant we will feature a stupid quote in each issue.

"WE STARTED IT AND WE ARE GONNA END IT" and "HARDCORE IS DEAD" That is what a certain individual, and most people know who he is, stated last December 15 at the final Jerry's Kids show at the Paradise. I really tend to wonder if he was genuinely serious in making a statement like this. What did you start? Hardcore? Not exactly! You may have been part of the large group of kids who got the ball rolling in Boston when the scene was starting a few years ago, but why does that give you the right to decide for a lot of other people what they should and should not be doing in terms of music. The reason that hardcore is dead in Boston is because the hardcore bands have decided to pursue other musical interests. That does not mean that the bands have to force their former audiences to change with them! I think hardcore is dead because it is

no longer the "in" thing to be doing. It is up to the bands to change if they want to but shouldn't the audience be allowed to think for themselves instead of being criticized and ridiculed for not being interested in what you are "supposed to be" interested in doing. People keep saying "its Over" and "It's Dead" and that it is time to move on to something more challenging. I'm positive that it is certainly capable to musically improve while keeping the ideals and attitudes the same. But all the bands that have changed have thrown out all the ideals they had when they were "hardcore". Often you can see a complete reversal in attitude. Does this indicate a hypocrite at work? Most say no. I've even heard many say the bands are "Growing up" what the fuck does that mean? Are you saying hardcore and radical views are for little kids! Are you saying that the older ideals were immature or not valid because the kids were just that....kids! This is horrible! If these reasons hold any truth to them than pure ignorance and apathy is the only thing to blame it on. If not, I'd like to hear why then! I have yet to hear a valid argument on the other side of this issue. The changes did not HAVE to happen in the manner that they did. It is really sad to see this whole thing have to die like this. Especially when there is no reason for it to HAVE to occur.

Why are there no new bands taking the stances the old bands took. If you have just begun, then there is no excuse for having to change! Newer people are just coming on the scene and looking at the older kids thinking they have to do like they are doing. Just think for yourself. Seriously, Mr. Spring, after hearing you on Dec. 15, I wonder about your once obvious, now more questionable method of thinking. Your statements, if serious were totally ignorant and hold no validity to them whatsoever.

We need responses to this article to feature in our next issue, so don't be afraid to write us your opinions.



76% Uncertain at the Paradise

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LIVE SHOWS

BLACK FLAG, SAINT VITUS, OUTPATIENTS,
DON'T ASK, TOM TROCOLI'S DOG.
UMASS STUDENT UNION

This rather unusual and little publicized show was held at the University of Mass. in Amherst back on December 15. The crowd could have been a lot better considering it was made up of a multitude of drunken kids from the college. There was also a problem with asshole bouncers hitting kids and throwing people off of the stage rather violently. Due to a long and snowy drive to the show from Boston we managed to miss Don't Ask and Tom Trocoli. The Outpatients were in their usual form and played a good set. Saint Vitus did not impress me with a rather uneventful set of heavy metal. I guess Black Flag made the trip worth while. They played basically the same songs as their set in Boston a few months earlier. They opened with "Revenge" and played other oldies like "Rise Above", "Jealous Again", "Police Story" and "Nervous Breakdown". These songs were well placed in the set which was made up mostly of newer material including almost the entire Slip It In album except "Obliteration". Their sound could have been a bit thicker but they were in top form as usual. After being kicked in the side toward the end of the show, Henry made a rather cool speech to the crowd in regard to diving before leaving the stage.

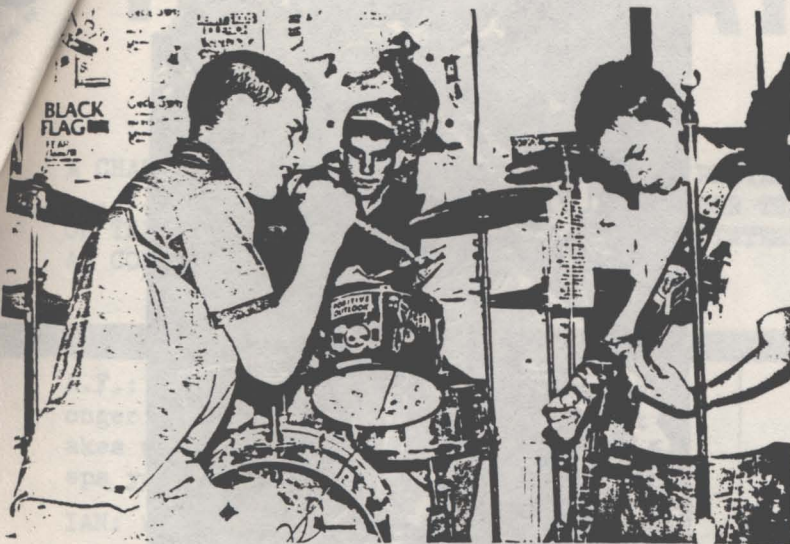


Henry Rollins of Black Flag

HUSKER DU, THE FIVE
HARVEY WHEELER CENTER, CONCORD MA.

Not too bad a spot for a show despite the rather out of the way location. The five were a good band to play with the Huskers, but I did not particularly like them. I guess if you like their particular type of music you would have enjoyed them. They are a slow, loud mix of Folk, Punk, Rock and country. Husker Du were great. With a few alterations, their set list is almost the same one they have been using since June. They opened with "Something I Learned Today" and concentrated mostly on songs from New Day Rising. They also did stuff like "Diane", "everything Falls Apart", a chaotic "Out On A Limb" and "It's Not Funny Anymore". No "Eight Miles High" however, and I still wish they would do the song "Gravity". Other than that, no complaints whatsoever. The Huskers are one of the best bands around to see live, so don't miss them. They did a great version of the Beatles' "Ticket To Ride" too! Husker Du will supposedly be back to Boston around April 1 to play the Channel.





Verbal Assault

gs, most of which was from their last album, as well as some newer material from a supposedly upcoming release, were well played. I remember this band a couple of years ago and I get the impression it is destiny for a hardcore band to end up like this. Despite this fact they do put on an awesome stage show which keeps the audience well-enthused, despite the songs themselves. I wish Bones were there.

A WHOLE BUNCH OF BANDS AT THE LIVING ROOM, PROVIDENCE.

Not much here in comparison to the huge show held at the Living Room almost exactly one year prior to this one. Last year's show featured 17 bands. This one featured 8. The crowd this time around was also lacking quite a bit in contrast with a great crowd at last year's show. Rifle Cords (I think their name was, sorry) started the day off with a better than average set of some pretty fast material. This band may possibly have a future. Expando-Brain were the next band to play. I would have probably been able to make a more honest judgement about these guys if it weren't for the fact that I hate their name so much. Even if there is a concept behind the name "Expando Brain" they should seriously consider a name change. Psycho were pretty good and seem to be getting better after going through about 57 vocalist changes. Cancerous Growth still fail to impress me too much, but they're trying. Positive Outlook were better than usual and remain fairly consistent. The same goes for Sorry. Articles of Faith were good. The day seemed to lag, however and I can't say the show was too enjoyable. A bigger crowd may have helped. I don't know.

BROKEN BONES, F.U.'S, VERBAL ASSAULT, POSITIVE OUTLOOK. AT THE LIVING ROOM, PROVIDENCE

Well, Broken Bones never showed up, or actually they cancelled, causing much disappointment among the crowd as many people had driven long distances to see Broken Bones. Providence's Positive Outlook opened up the evening with a pretty uneventful set of pretty standard thrashy stuff. I think they could possibly improve substantially if they bettered their stage presence, as their singer was pretty boring to watch. Let's give them credit for getting off their ass and doing something though! Verbal Assault, also a forerunning Providence band were better, and the crowd seemed more interested. They are definitely improving band. The F.U.'s were headlining band with the absence of Bones. Rock and Roll, I guess as the F.U.'s played a fairly long set of songs as they rocked on into the night. The son

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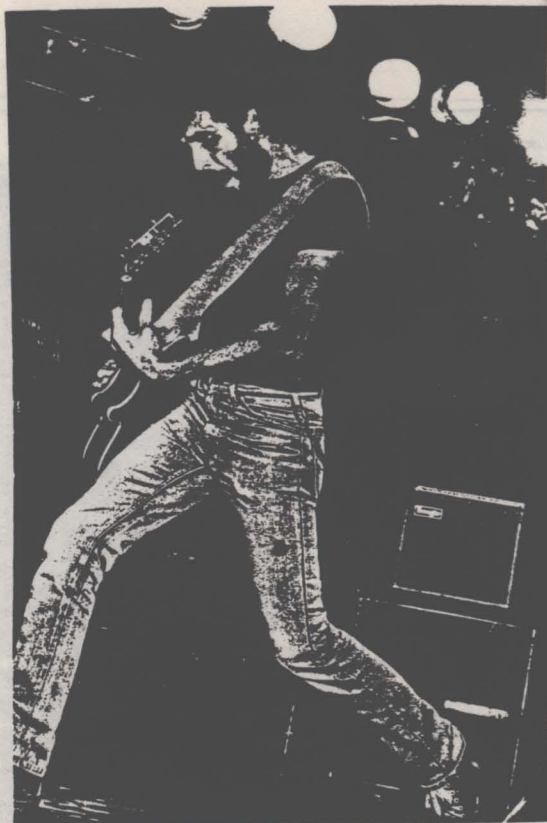
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RAMONES, SCHEMERS, RASH OF STABBINGS
E.M. LOE'S, WORCESTER

WELL, we arrived a bit late to this show and managed to miss the first two opening bands, but from what we heard of them they weren't anything truly memorable. Anyway, nobody was there to see those bands to begin with, so it didn't matter. The Ramones were awesome as usual. From the amazing opening with "Durango 95" they didn't let up a single bit, tearing through a fantastic set of just about every song you would want them to do. Not a single Ramones classic was ignored. The crowd could have been better, but that should be expected at a Ramones show. Lots of cool slamming and diving which made it all the more fun too!

ARTICLES OF FAITH, GANG GREEN, CORROSION
OF CONFORMITY, the Channel

A rather cool Sunday afternoon at the Channel. Corrosion of Conformity was back in town once again and played a good set of their distinctive metal/hardcore sound. Gang Green were also good and got the crowd going with a tight set including old hits like "Have Fun" and "Rabies" from the Boston Not L.A. record as well as "Sold Out" from the last Gang Green 7 inch. Articles of Faith were good but failed to impress me considering how many incredible things I had been hearing of them. Their set was also dragged out a little too long. They were better in Western Mass. last summer.



Articles of Faith



Vic of Articles of Faith

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IAN MacKAYE

SPEAKS OUT

A CHAT WITH IAN MacKAYE, THE FORMER BASS PLAYER FOR D.C.'S TEEN IDLES AS WELL AS VOCALIST FOR...
.....OH WHAT WAS THEIR NAME?.....MINOR THREAT....THAT WAS IT! ONE OF THE BIGGEST BANDS FROM THE U.S. AND CERTAINLY D.C.'S FINEST. INTERVIEW WAS SUCCESSFUL DESPITE THE AWKWARD WAY IT WAS CONDUCTED VIA THE TELEPHONE.

A.F.: SO, since you are, of course, no longer involved with Minor Threat, what takes up the majority of your time and keeps you busy?

IAN: Well, actually I have been pretty much been busy with the same stuff that has always been keeping me busy. The same stuff I've always been up to. Mostly stuff with Dischord as well as working on a new band. Actually, I have been as busy as anything with stuff like mail and shit like that. I've got mail hanging around here from December. About 6 written interviews I haven't even started with yet here too! It's been hectic for me.

A.F.: So you're starting another band?

IAN: Oh yeah! A new project. It's not really together right now so it's kind of wierd. I've been playing with guys from FAITH.

A.F.: A Minor Threat type of band or what?

IAN: Well, it's fast, loud and aggressive, if that's what you mean.

A.F.: So what is the current state of Dischord? Last I heard there were some definite money problems. Any change?

IAN: Well, Dischord is out of the red and making money again! I have just finished working on producing a bunch of tapes for some new bands here. A Beefeater tape, Snakes, a Rites of Spring tape as well....others. There are a number of releases coming out on the label from some newer bands.

A.F.: How responsible was the Dischord #14 compilation for helping the money situation?

IAN: Oh Yeah it really paid off. It got us out of the debt. We distributed like 3500 of them. We don't sell as many records

as we used to, but it's still cool. It paid off really well.

A.F.: So what do you think the future holds for Dischord records?

IAN: I don't really know, I don't have the slightest idea. I can't imagine it really. Whatever. Like I said, we've got a number of releases coming up from some newer bands.

A.F. It sounds like you don't like worrying about the future.

IAN: I don't, no.

A.F.: Ever thought of anything like a Dischord "greatest hits" type thing or something along the lines of any more re-releases?

IAN: No. We've already re-released a whole lot of stuff and to tell you the truth I feel pretty shitty about doing that. I don't know, maybe in 30 years.

A.F.: Does the D.C. scene seem to be in a state of decline in terms of a comparison to the past. Does "hardcore" seem to be on its way out? Are things still strong in terms of the ideals?

IAN: Well, there are still plenty of punks here, as there has always been for a while. Not everyone who used to be a punk has stayed around, of course, but we are all still punks here. I still work with people who consider themselves punks, and punk bands. I consider it a punk scene. There is, of course, a difference between our old D.C. scene and the way the punk thing is now. Now there is a lot more trouble. A lot more fights. Not so much more fights, but more stupid fights and people hanging out getting into trouble and shit. Doing what all the punks hated in the beginning, which is too bad. I still consider myself a punk. I haven't left the punk scene, that's where I am at. I still believe in aggressive music and aggressive thought.



ying heavy metal inspired music. There is this one band, called the Obsessed. They are what I call real, real, real heavy metal. And they are real badasses too. They play some good music I think. You know, there's no "trips" with the kids. There's dedication with the real thing.

A.F.: So it's not like Motley Crue then?

IAN: No not really, it's not like that.

A.F.: Do you still have your head shaved? we haven't seen any pictures for a while.

IAN: Yeah I still have it shaved.

A.F.: What's your favorite food?

A.F.: How about a favorite band?

Stuff that will hopefully make things better.....a shitty world er.

A.F: Do you think that the scene being destroyed from within?

IAN: Real good point. I think it's also being destroyed from both sides. It's kind of strange, see if you can understand what I mean. It's kind of difficult to. See, you had your first punks, let's call them the first generation punks. Eventually, later you've got your second generation of punks. The second generation is not as dedicated as the original generation. The second generation forms a ring around the nucleus of the original people. Then, you got a third generation of punks which form an outer ring around the second ring etc. As each layer comes on, it is a little less in tune with the original feelings. As a result, the original people (in the nucleus) become dissatisfied with the outer layers and feel the whole thing is losing its purpose and true original values. The original generation people then drop out of the scene. As a result, you have the less in tune outer layers with no inner layer. A body with no soul. You have the whole thing being eaten away from the inside. And each layer gets less and less in tune with the original feelings, so it gets worse with each layer. The new people destroy it by almost turning the whole thing into a party type of thing, you know? It becomes a fun thing more than what it should be. It should be fun but.....

A.F: Do you see the scene taking a drastic shift toward heavy metal?

IAN: there is a lot of leaning toward a heavy metal sound, but not really. It's not like everyone is growing out their hair and going on heavy metal "trips" its just that punk bands are playing

A.F.: Do you still play the bass?

IAN: Yes I still play bass. I play it all the time, too. And guitar. And piano too. Piano is my main instrument. It has been my main instrument for a long, long, time too. I've been playing since I was like 8 or 9.

IAN: Favorite food? I don't know.

IAN: I don't know either.

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IAN MACKAYE

A.F.: What do you think you will be doing in, say, 20 years?

IAN: I don't know. As long as it's something worthwhile, that's what matters.

A.F.: Going back a little bit to what you were saying before, do you see a decline in the ideals even among those who have been with the scene from the beginning? A decline among the "first generation" people you made reference to before?

IAN: No. Hardcore is certainly not dead, and it doesn't look like it is going to just go away. There is plenty of new stuff, like bands and people who will continue it. Of course, it does not surprise me to see the older people jump off of the thing. But understand that it is on their own conscience. It was (is) their own decision. Maybe they are dissillusioned with the newer people, or maybe they are not. It could be something else. I can't say. But it is on their conscience, so let them do what they do.

A.F.: Exactly how did the whole thing start with putting the X on the hand to symbolize straight edge? I have heard a couple of different stories.

IAN: Well, I am not sure what you heard, but the story goes back quite a bit. A while back, the Teen Idles went to San Francisco and played at the Mabuhay Gardens, I think it was. Well, at this place they drew an X on your hand if it meant you were not old enough to drink. Well, we thought that this was a good idea and we brought the idea back to D.C. with us. Then after a while we made the thing a sort of a policy. What we then did was went and approached the clubs and said to them that we would put an X on our hands if we were in the club and that would mean that we would not be able to drink. As a result, this got us into a few clubs. The clubs here tend to let the kids in. Especially the punk clubs. It's too bad that there aren't any more of them around anymore. The thing became very successful. The X came to symbolize the whole straight edge thing. And it spread around. I guess the Teen Idles cover must have helped out too. The X just became a symbol. Straight edge.

A.F.: You and Henry Rollins were good friends. Do you guys still see each other? Are you still good friends?

Sure, Henry and I are still real good friends and we have been for a long, long time. Me and Henry have been friends for a while, even before the whole punk thing. It'll remain that way for.....I don't know...long.

A.F.: When Black Flag played here in Boston Henry came on stage wearing this T-shirt that said "Ian MacKaye of Minor Threat" on it in great big letters. Do you know the shirt I mean?

IAN: Yeah I know the one.

A.F.: It was pretty funny, is there any story behind it?

IAN: Actually there is, yes. We used to have this fuck-around band that we called the Marvelous Sitcoms. Acoustic. We used to have some fun with it. Anyway, for some reason they kept billing the band as "Ian MacKaye of Minor Threat". I had a friend of mine make up a t-shirt that said that on it. Henry stole the shirt.

A.F.: Did Henry want to be Ian?

IAN: No he just loved the shirt so much that he stole it.

A.F.: Who is that on the cover of the first Minor Threat EP? Everyone says that it is you?

IAN: No it isn't me. Its my brother.

A.F.: Alec?

IAN: Yeah my brother Alec. That's him on the Teen Idles cover too.

A.F.: I hear rumors of a Minor Threat record coming soon.

IAN: Yeah. a 7 inch. Three songs. In about a month. Kind of controversial actually, check it out. The first song deals with the "good ole days" you mentioned before.

A.F.: Do you feel that the whole straight edge thing was treated as a fad?

IAN: People who treated it as a fad are just making justifications for their own actions. It still works for many people even if they do drink, as opposed to someone who gets fucked up and doesn't even think about it. It works for many people and they can be proud. I am still straight, if it's the question.

WHY SEPARATISM?!



womyn's groups, womyn's peace marches, womyn's peace camps, womyn's movement...why this segregation from men?

womyn who are involved in various "womyn's activities" explain it by telling me of the strength and power of womyn, their spirit, emotion, sensuousness, and how wonderful it feels being close and working with other womyn as sisters.

Other womyn agree, also telling me how uncomfortable, cautious or threatened they feel around men, usually having been abused or raped or exploited in some way. Asking womyn to deal with men in that case would be pointless and harmful but I worry as I see this trend of segregation leading to resentment, hostility and alienation from so many caring, intelligent people.

I've seen many men hurt and upset by the "womyn only" marches, dances and demonstrations, or even worse, going to them and being barely tolerated, if not treated with contempt. I've been welcomed with open arms at gay pride demonstrations, not asked what my sexual preference is, just welcomed for my support. (After all, if I didn't support them, why would I march with them? The same holds true for this issue.) As a womyn, I am confused and bewildered by this segregation, as well as a little shut out because I don't spend the majority of my time with womyn.

Men and womyn have so much to learn from each others differences and differing opinions. Men who agree and empathize with feminism have a lot to share and so much to tell about how they feel about this patriarchal society. Not all men are rapists, not all men are sexist, just as not all white people are racist.

Getting closer to one another, whether of the same or opposite sex, is rewarding, valuable and beautiful as long as we don't shut out others in the process.

We're all a part of life, all share the same world and, hopefully, the same respect, love and care about it and its inhabitants. So instead of seperating, why don't we work together?

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HUSKER DU
NEW DAY RISING (SST)

Here is one band that refuses to let you down. The fact that they have existed for so long with the original members is quite a feat in itself. Their latest album, and their fifth in total, is perhaps their best effort to date. The record opens with the title cut which reminds one of a Mission Of Burma type of sound. "I Apologize" is probably the best song on the album. It is a very powerful, yet very musical song you can't help liking. It reminds me of a juiced up R.E.M. song. "celebrated Summer" is the prettiest song on the album, and in my opinion, is a Husker classic. Side one finishes off with "perfect Example" which had the potential to be a great song but the very subdued vocals sort of ruined it. Side two kicks off with the incredible "terms of Psychic Warfare" which has an unmistakeable tune that sticks with you. After a couple of more obscure tunes comes the very amusing and catchy "books About UFOs" complete with piano and Grant's neat vocals. The rather unusual "How to Skin a Cat" is let's just say..interesting. For those of you who think Husker Du have lost their hardcore roots are in for a surprise. The last two songs are true killers! "Plans I Make" is a hardcore circus as if from the days of Landspeed Record. Husker Du have finally achieved the format they have been trying for since side two of Everything Falls Apart. This record is much more straight forward than Zen Arcade was. The backup vocals are really neat too, not to mention a great cover. Buy it.

Liberte / A State of Mind
Don't Vote....Subvert (flexi-disk)

From San Francisco comes this rather unusual production. This is a very political, multi track flexi-disk which suffers extensively from poor quality. The emphasis here seems to be on the ideas and the politics rather than the music itself. The closest track to be considered a valid song is "the Candidates Rap" which attacks presidential candidates in a rap format. It comes with a variety of information and costs only one dollar. If you are going to buy this one it is in your best interest to buy it for "supporting the cause" rather than to get some listening pleasure because the music is...to say it honestly...bad.

Last Stand/ Noonday Underground
Scumguns/ Injun Joe (Taang)

Two very impressive songs on the latest release by Taang. The Last Stand side rips with the '77 style "Scumguns". The future should be great for these local guys! The Noonday Underground song "Injun Joe" is just as great too, and they were hot to see live.



Bob Mould of Husker Du

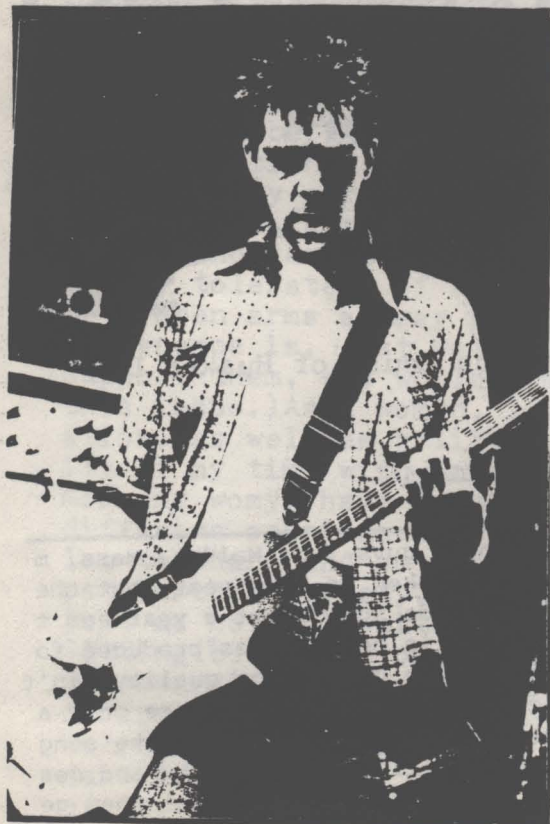
TERMINALLY ILL
CASSETTE

Yeah these guys from Malden, Mass. may have broken up last year, but the tape made just about a year ago this month is being "mass" produced for sale. The production quality ain't exactly awesome and there are only about ten songs, but some of the songs are actually pretty catchy and deserve a listen. You can call them generic, but I think they are fun. Mail \$2.50 to 355 Highland Ave, Malden. Actually you should call before sending any money! (617) 322-0377. There is still a chance of these guys perhaps getting back together too!

RAMONES

TOO TOUGH TO DIE (SIRE)

The ninth piece of vinyl from the Ramones entitled Too Tough To Die shows them as just that. A blasting release from one of the hardest working bands in the business. The record starts off a bit slow with three mid tempo numbers, "Mama's Boy" "I'm not afraid of Life" and "Too Tough to Die" but that's where any disappointment ends. "Durango 95" is an instrumental which blows the doors off traditional Ramones style. Dominating side one is "Wart Hog" with Dee Dee's vocals on a song only he knows the words for! Side two holds "Daytime Dilemma" and "Howling at the Moon" which are two of the album's most memorable tunes. "Planet Earth 1988" is an interesting song showing an anti-war sentiment. The Ramones open a new book with the song "Endless Vacation" which is a thrash tune again with Dee Dee's unique vocals. The record finishes off with a Ramone-ized rockabilly "No Go". This is also the debut of new drummer Richie and I think he fits perfectly in with the band. Go out and buy it!



76% Uncertain

WOMAN'S HEAD FALLS OFF AS SHE SLEEPS

UK SUBS

GROSS OUT U.S.A. (FALLOUT)

UK Subs live in America. Nothing above average here with 16 songs dug out of the vast Subs archives. The horrible cover is enough to make anyone not buy the album. The songs themselves aren't too bad though but I would much rather hear songs like "Disease" and "Stranglehold" on a regular studio album than on this one. I guess if you really like the Subs then get it.

SUBHUMANS

RATS (BLUURG)

The new seven inch release from the incredible British Subhumans is certainly one of their finest works to date. Based on the Stop the City protests in London "Rats" is perhaps the most intelligent and musical record so far for the Subhumans. The E.P. opens with "Joe Public" a song directed to Mr. Conservative businessman. "When the Bomb Drops" has an interesting reggae beat is an appeal for increased awareness for anti-nuclear organizations. "Labels" which I feel is the best track, thrashes into a thought provoking argument on the uselessness of labels. A very underestimated band, the Subhumans continue to release consistently good music, always worth the cost.

76% UNCERTAIN- ESTIMATED MONKEY TIME (SHMEGMA)

A somewhat impressive debut album from this Connecticut band. Many people call these guys a thrash band, but the vast majority of the 16 songs on this record, although fast, are a bit too musical and refined to be considered thrash in its true form. The songs are consistent and don't let up, right through to the end. The only thing is there is nothing outstanding here to make the band's sound stand out. I think better production on the guitar would have helped. Pretty good. "Coffee Achievers" is best.

DISCHORD COMPILATION
 Four old E.P.'s on a 12in.

This record consists of four early Dischord 7 inches together on an album. The Teen Idles are first with what is probably the poorest quarter of the record. The Minor Disturbance E.P. suffers from bad quality production and poor musicianship. The song "Deadhead" is kind of cool though. Next comes State Of Alert's No Policy E.P. SOA are probably the best of the featured bands. Their raunchy guitar, gruff vocals of Henry Garfield (Rollins) and mega-distorted bass make up a powerful blend on the 10 song E.P. from back in 1981. Government Issue I find to be rather lacking. Their musical approach on this E.P. is chaotic and very non-musical and it just doesn't seem to grab the listener. "Fashionite" isn't that bad though. Youth Brigade, however is very good. I think this band would have had a bright future had they not disbanded. My favorite cut is "Full Speed Ahead" which starts off as a slow dirge before plunging into high speed hardcore. Youth Brigade's Possible E.P. and State of Alert's No Policy make this record well worth its low price of only \$4.99. It will also help to bring Dischord back into the black.

MINOR DISTURBANCE (TOO YOUNG TO ROCK)

Nine o'clock, no stamp on your hand
 It's hard to rock when you can't see the band
 You have enough money to pay the rates
 But you can't get in because of your age

Minor Disturbance, stopped at the door
 Not new to you, cause it's happened before
 Friends are on the floor, band is on the stage
 You missed another show because of your age

Go down to another part of town
 Just so they can turn you down
 Not because of a sold-out house
 You're not eighteen and that's what counts *

We're too young to rock
 We're too young to rock

CLASSIC CORE

THIS MONTH'S ALTERNATIVE FOCUS CHOICE OF "CLASSIC" HARDCORE ALBUM FROM THE PAST IS:

YOUTH BRIGADE
 SOUND and FURY (BYO)

This is an awesome record in every possible respect. The music is just that...music, and very melodic while rousing and powerful at the same time. Timeless pieces like "Sink With California" and "What Will the Revolution Change" among MANY others make this album one of Hardcore's greatest works ever. Apart from the great music is the awesome writing of Shawn Stern resulting in some really provoking lyrics. Must Buy.



Shawn Stern

SOCIAL DISTORTION
 MAINLINER/ PLAYPEN
 single (Posh Boy) 1981

Social Distortion have always been a refreshing sound in the sometimes stagnant world of hardcore and punk. Their unique, distinctive music has always been a welcome change to many. This particular single was recorded back in 1981 when Social D. were still young. The group at this time consisted of members Mike Ness, on vocals, Dennis on bass, instead of guitar as later and Carrot on the drums. The song "Mainliner" is the stronger of the two songs. Lyrically, it explores a girl and her problem with drug addiction. The sound is thinner than current day S.D. but still very enjoyable. The "Playpen" side is slower than the other, and is also good. This song shows more of the musical diversity of the band. Altogether, this single is not a bad buy for the price of about two dollars, and a must for S.D. fans.

VARUKERS
 LIVE IN HOLLAND (ROT)

Well, a great band, but not such a great album. The production quality is horrible. Most all the songs here are on other records, and they sound much better on the original records. No lyrics or anything either. Recorded in the summer of 1984. Get one of the older ones.

Flux Of Pink Indians Taking A Liberty

The music on this new 7 inch is horrible. The sole redeeming quality is the awesome booklet that comes with it. Not enough to justify \$3.19 though.

THE VARUKERS
MASSACRED MILLIONS (ROT)

Why has this band been ignored by America for so long? The Varukers are certainly one of the top British bands around, yet they have been overrun by bands like G.B.H, Exploited, and the like, despite the fact they are equally as good as those bands. Their latest effort lacks the intensity of their previous releases, including the awesome "Bloodsuckers" L.P. Don't be mistaken, however, as the four songs on this record grab and don't let go, with intense speed and typically Varukers graphic anti-war lyrics. This band is not to be ignored.

P.E.A.C.E. COMPILATION
R RADICAL RECORDS

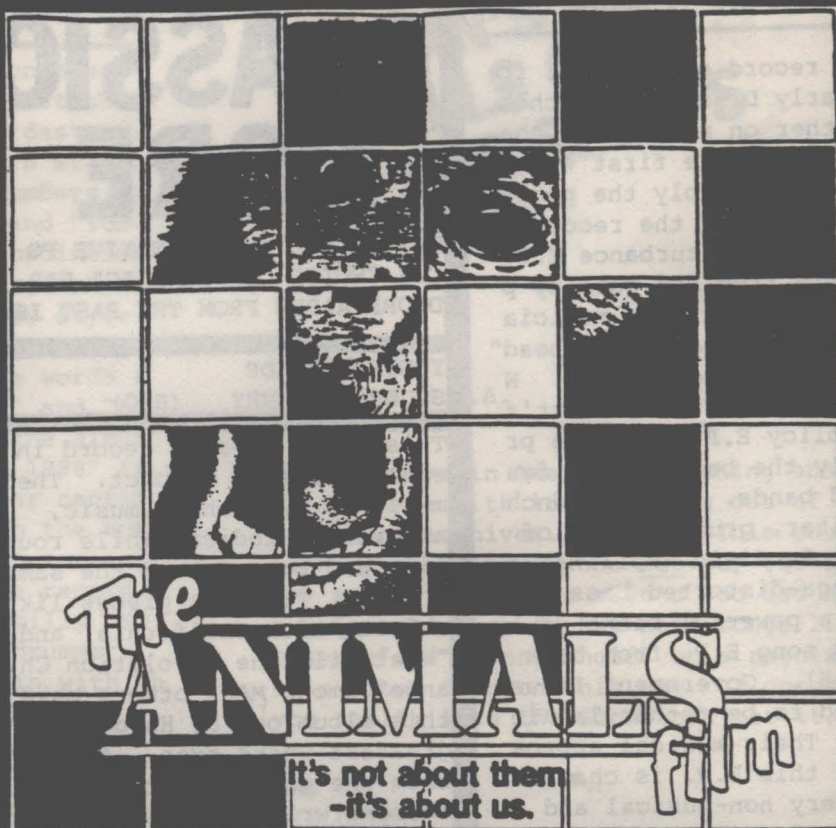
Quite an accomplishment from the guys at R Radical. There are 55, yes 55 bands on this double L.P. That's substantially more than even the Not So Quiet on the Western Front album had. (And it will probably take you substantially longer to remember which bands are who). Groups from all over the world, including several from the U.S. including MDC, Proletariat, Dicks, Articles of Faith, and an interesting cut by the DK's. From England there are Crass, Conflict, Subhumans, and others. Countries such as Japan, Italy, Holland, and even South Africa are represented by such groups as BGK, Wretched and countless others. Every one on the record is united under the theme of "Peace in the 21st Century". Also included is a neat 72 page booklet with tons of information on political issues as well as lots of information on the bands as well. It may be kind of expensive, as I have seen it places for anywhere between 10 and 13 dollars, but I guess it is worth the price considering the volume of material, especially if you dig the political aspects of the record. The song by conflict is really great, but the Crass cut is horrible.

MADONNA

LIKE A VIRGIN

We all know Madonna is a socially aware radical youth posing as a media-built sexist puppet just waiting for the right time to turn around and shock the industry, so buy her album.

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We transcribed THE ANIMALS FILM soundtrack into booklet form because we felt this movie was very informative and the facts were desperately needed to be available to those who wish to review them.

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VER MADE

HARD CORE



GBH at the Casbah

1984 was the year. And a great year, in fact, for the scene around town, as well as across the country. One thing that made 1984 distinctive was that it was a sort of transition year for so many bands. This is especially evident around Boston. D.Y.S., the F.U.'S, SSD all completed transitions onto another plane, away from that of the hardcore/punk label. Nation wide, there was the usual breakup of many bands as happens every year, this year's batch included the likes of Crucifix, Negative Approach, and many others. Also, as in Boston, there were many transitions and changes among bands. Black Flag, for example, as they reformed with a new lineup and a new sound. 1984 saw bands like Husker Du finally achieve a particular sound they had been searching for for so long.

In Boston, last year included a huge number of bands from all over coming to play in town. Perhaps one of the most volumous years for shows ever. To help you remember the whole year here is a re-cap:

WINTER 1984:

Things were off to a great start in January with the memorable show in Malden put on by the kids of Terminally Ill, featuring DYS FU'S JERRYS KIDS and the ILL as well as POST MORTEM. Providence can be remembered for the huge 17 band show including the Vibrators, who also played in Boston. The rise of the numerous Providence hardcore bands began here. For metal fans, Metallica came to town, and the rise of Bosotn's Cheapskates was in full swing. The beginning of shows at the Paradise started with a show featuring the Freeze, Outlets, and St ranglehold. Channel 3 and Kraut played a hot Channel show and from England came the U.K. S ubs. March saw Dub 7 and the Proletariat at the final Storyville show as well as Husker Du at Harvard with R.E.M.

SPRING 1984

Spring was starte off with a fantastic show up in Manchester New Hampshire featuring G.B.H. and N.H.'s own Abortion Squad. D.O.A. played a great show along with the Bosotn debut of CoC, as well as the memorable Six Feet Under. The following day featured the Boston return of the new Black Flag who played an intere sting show to a packed Channel. The Engli sh Subhumans were in town and a Boston sho w featuring SSD, the Proletariat and the N eats.

Spring also forwarded the uprising of the newer Boston bands like Seige, Cancerous Growth, and Sorry continued to rise also.

1984

'84

SUMMER 1984:

Wow! what a great summer. In no particular order: Boston saw the likes of bands such as J.F.A., Graven Image, from Virginia. The Exploited played an interesting and truly memorable set in Providence. Killroy played at the Y as did Agnostic Front and we all remember that show. Negative Approach, 7 seconds, Battalion of Saints, Void, and the Minutemen also played some awesome shows. The summer saw the reforming of Gang Green, and two great shows by Youth Brigade, the better of which was in Providence. July saw "Husker Du Week" as the Huskers played a number of shows in Boston, western Mass. and in Rhode Island. The Wipers played here too, as well as Marginal Man from D.C. Almost forgot, Fang and Red Scare!

FALL 1984:

More good stuff with the return of Black Flag, and Husker Du once again. Suicidal Tendencies came to town, and so did Scream who put on a great show at the Paradise. From New York came Reagan Youth as 1984 became 1985. OH Yeah, 45 Grave at the Paradise too! —



Greg of Husker Du
Summer, '84

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THE VARUKERS

The Varukers are a British Hardcore/punk band which for some reason have not received the attention in America that they have rightfully gotten in England and throughout Europe. The band has released a total of seven records including two albums, and two twelve inch EP's.

Hopefully the Varukers will become more popular here in the U.S. with a bit more exposure and possibly a tour. Interview is with Rat, lead vocalist.

A.F. Can you give us a brief band history?

VARUKERS: The Varukers were formed in 1979 by Rat, and Gary Moloney who later left the band to play for Discharge. After a number of lineup changes through the years I am the only original member left. The present lineup is myself on vocals, Gilb drums, Paul on guitar, Graham on bass.

A.F.: Have you guys ever played in the United States?

VARUKERS: No, we have never played in the U.S. but we hope to soon. We have a few addresses of promoters, so who knows, hopefully we will get there.

A.F.: What are some of your fave bands both U.S. and British?

VARUKERS: Some of our favorite bands are, from the U.K. Discharge, Conflict, Anti-sect and Crass. From the U.S. Dead Kennedys, MDC, Metallica, and Crucifix (fucking brilliant).

A.F.: What does the name Varukers mean?

VARUKERS: The word Varukers is a foot disease, but the way we spell it is wrong.

A.F.: What are your impressions of the scene in England? Do you feel the bands are leaning toward a heavy metal sound?

VARUKERS: The scene is OK, but there is a lot of bitching between bands, no cooperation, and there aren't as many punks around now as there used to be. The ones that have stuck through the bad and good times are the people that really believe in the movement not just fashion. I suppose some bands are leaning more heavier, but there are some great thrash metal bands like Metallica.

A.F.: Do you see a decline in original punk and hardcore values as evident in many bands, especially in the U.S.?

VARUKERS: No, I think most of the punk bands that have ideals stick to them. just look at Crass, Conflict, and us.

We won't change for no one.

A.F.: Are the kids in England usually active in protests and political movements and demonstrations?

VARUKERS: Yes, a lot of kids in England do generally take part in protests and stuff like Stop the City and animal rights demos and march for jobs demonstrations.

A.F.: In America there are stories of ultra-fascist skinhead factions and fronts. How much of a threat are these really?

VARUKERS: Yes there are fascist groups in the U.K. but they are not popular and are the minority. Most people have more sense.

A.F.: Do the punks and skins generally get along at shows and stuff?

VARUKERS: Difficult question. Sometimes they get along, sometimes they don't. The skins that come to gigs to cause trouble end up should realize they are slitting their own throats. No gigs, nowhere for them to go.

A.F.: What are the bands future plans and goals

VARUKERS: Our future plans is to hopefully tour more abroad (wherever we can) and we are hoping to set up our own label so we can sell our records cheaper. We are releasing a live bootleg album. it was recorded in Holland July of 84. It is being released end of February on Rot records. (SEE REVIEW) Also, we have a new studio album in about two months, called "We hint at things nuclear" Also on Rot records.

A.F. Is the straight edge concept popular at all in England?

VARUKERS: Sorry, don't understand the question.

A.F.: Wattie often makes references to the Varukers. Are the two bands often closely associated.

VARUKERS: Yes, I think Wattie does like us along with others like us. I would not say we are commonly associated with them, but we have played with them a few times and we get on OK.

A.F.: What is your opinion of bands often termed as "fun bands", such as the Meatmen, etc? Ones that have no political message. Do you feel they are detrimental to the scene or a refreshing break from seriousness?



VARUKERS: I don't take much interest in fun bands. I like bands that have some thing to say. But these bands obviously enjoy what they are doing so good luck to them. What does detrimental mean?

A.F.: What do you feel you guys will be doing in say 20 years. Do you believe the average "radical youth" will eventually join the mainstream?

VARUKERS: In 20 years none of us will be here unless that shithead Raygun and Russia stop pissing around and get down to some serious talks, but how Reagan can talk peace while he is developing the shit Star Wars program. It is any wonder the Kremlin don't trust America.

A.F.: Are the popular American bands in England usually peace bands?

VARUKERS: Yes, the most popular bands from the U.S. are anti-war bands as we all have a common cause, world peace not world destruction.

A.F.: Do the members of the band work?

VARUKERS: No none of us work I don't see why we should work and sweat for shit pay while the boss reaps the profits. Capitalist bastard!

A.F.: Do most of the kids in England live in squats, or in the streets as we hear in America? Are those with jobs looked down upon?

VARUKERS: Well, the figures for unemployment is about 3 million in the U.K. I think it's about 13% of the population.

Most people have some form of home but there are some homeless. There are all types part of the scene, some work, some don't. Some have decent homes while many do not. No I don't think those that do are looked down upon

A.F.: Are any band members involved in anti-vivisection, or other political movements?

VARUKERS: Yes we are involved in anti-nuke and anti-vivisection projects. We don't actually belong to any organizations, we do things our own way (marches, demos and benefit gigs).

A.F.: What do you use to keep your mohawk up?

VARUKERS: I don't have one any more, I have grown my hair. I spike it with soap.

A.F.: Is breakdancing popular over in England?

VARUKERS: Yes it is! I can't do it. Ha Ha.

A.F.: Any final things to say to our readers?

Varukers: Just like to say thanks to anyone who bought our records and gave us support. Keep up the good work. Thanks to Maximum Rock N Roll for reviewing us. Keep the faith.

"THE VARUKERS ARE A PUNK BAND BASED IN LEAMINGTON SPA. WE FEEL STRONGLY ABOUT ANTI_WAR AND ANTI_RELIGION AND ARE IN FAVOR OF ANIMAL RIGHTS. WE LIKE TO GET OUR MESSAGE ACROSS THROUGH OUR FAST AND WE HOPE, POWERFUL MUSIC. WE HAVE PLAYED WITH DISCHARGE, GBH, EXPLOITED, AND ANTI_PASTI, AS WELL AS CONFLICT. WE CONDEMN VIOLENCE AT SHOWS AS THERE ARE ALREADY TOO MANY PEOPLE TRYING TO DESTROY THE MOVEMENT. IT IS OUR LIFE, AND OUR FUTURE. IF WE DON'T DEFEND IT, THEN WHO WILL?
.....Rat

VARUKERS

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REGGAE

BY
MARKY

IT SEEMS LIKE NOBODY KNOWS ABOUT, OR NOBODY CARES ABOUT THE HUGE AND EVER RISING REGGAE SCENE, SO WE HERE AT A.F. HAVE TAKEN IT UPON OURSELVES TO HELP EXPOSE THIS STUFF TO OUR READERS. OUR RASTA EXPERT AND FELLOW EDITOR MARKY DREAD WILL COMPILE THE LATEST IN RASTA FOR OUR ISSUES.

PETER TOSH
CAPTURED LIVE (EMI)

Recorded live at the Greek Theater in Los Angeles, this album is totally hot! From the opening strains of "Coming In Hot" to the melodic "Rastafari Is" this record is a must. Live versions of Tosh's classics such as "Johnny B. Goode", "Get up, Stand up" and "African" show Peter Tosh in his top form. Also included is an intense live version of the controversial "Bush Doctor" as well as a medley of two of Peter Tosh's most pleading anthems, "Downpresser Man" and "Equal Rights".

BOB MARLEY
LEGEND - BEST OF BOB MARLEY AND THE WAILERS

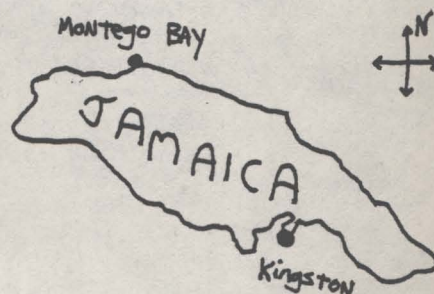
This posthumous collection of some of Bob Marley's most memorable songs could review itself! Songs like "Get up, Stand up", "I Shot the Sheriff", "Waiting in Vain" and "Jamming" immediately draw the word CLASSIC to describe this record. What makes this album even more special is many of the songs have been re-mixed, adding a new flavor to Bob's timeless works. Also, the album jacket opens up to reveal a collage of Marley memorabilia and in in-depth history of the Wailers, from Bunny Livingston and Peter Tosh to the final lineup as it was when Bob Marley passed away back in 1981. I feel this album has taken too long to finally come out, but I'm glad that it is here.

INI KAMOZE
STATEMENT (MANGO)

The follow up LP to Ini Kamoze's brilliant first 12 inch release follows in the same tradition. Kamoze's unusual vocal style and Sly and Robbie's backing rhythms make for a very likeable release. Although some of the feeling has been left out by the use of electronic drums, the songs are catchy and often hypnotic. "Settle with me" and "Live a little love" are two fine examples.

SUGAR MINOTT
SLICE OF THE CAKE

One of the top Reggae releases of 1984. Slice of the Cake is a total pleasure to listen to. The songs here are upbeat and catchy with Sugar Minott's distinctive vocals leading them into a possible "classic" category. Providing the backbeat is none other than Sly and Robbie as well as Roots Radics completing the lineup. "Nice IT Up" is my favorite cut, and will catch you by surprise with its hypnotic tune! Also on side one is a vocal spot by Billy Boyo who lends a hand on "Inna Dance Hall Style". Other super tunes on this album include "Is it True", "No Vacancy" and the incredible "Harbour Shark". I definitely recommend this one!



HEY, LIKE LET US KNOW IF YOU LIKE THIS SECTION AND IF YOU THINK WE SHOULD EXPAND IT SOME .



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